

CATALOGUE
OF
JAPANESE COLOUR PRINTS,
Illustrated Books & Albums of Drawings,
CHINESE AND COREAN DRAWINGS.
AND WORKS OF ART, &c.

FIRST DAY'S SALE.

The Property of Arthur Morrison, Esq.

JAPANESE COLOUR PRINTS, AND JAPANESE ILLUSTRATED BOOKS.

SECOND DAY'S SALE.

The Property of Arthur Morrison, Esq.—continued,

JAPANESE ILLUSTRATED BOOKS, AND EUROPEAN BOOKS DEALING
WITH JAPANESE ART, ETC.;

The Property of Miss Josephine Richardson.

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- I. The highest bidder to be the buyer; and if any dispute arise between bidders, the lot so disputed shall be immediately put up again, provided the auctioneer cannot decide the said dispute.
- II. No person to advance less than 1s.; above five pounds 2s. 6d., and so onⁱⁿ proportion.
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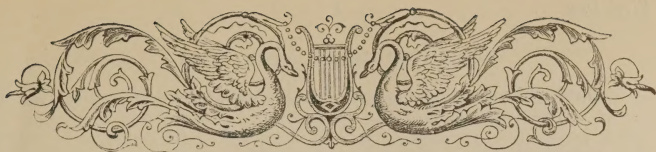
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CATALOGUE
OF
JAPANESE COLOUR PRINTS,
BOOKS, ETC.,

THE PROPERTY OF
ARTHUR MORRISON, ESQ.

who has given up his house, "Arabins," High Beech, Essex.

FIRST DAY'S SALE.

Thursday, April 7th, 1921.

LOT

black
1 A Chinese Tan-tiao: Li Peh, one of the most celebrated poets of the seventh century, returning home in an advanced state of intoxication, being held up on his horse by two attendants, as they pass beneath a willow; *in colours on silk*; 25 in. by 14½ in., framed

1 4

Hartmann
2 A Japanese Drawing: A Girl standing under a branch of plum-blossom, looking down, and holding a love letter; *in colours on paper*; hashirakake form; unsigned; framed; Torii School

1 1

HARUNOBU (Suzuki), d. 1770.

black
3 Hashirakake: A Youth going hawking, standing facing to the right with a hawk on his left hand; signed SUZUKI HARUNOBU; framed

3 .

brook
4 Hashirakake: A Woman viewing a chrysanthemum show; signed SUZUKI HARUNOBU; framed

3 .

B

KORYŪSAI (Isoda), 1720-c. 1782.

- 1 4 5 Hashirakake: Shōki on a SHISHI in graded black and grey; signed *brook*
KORYŪSAI; framed
- 2 14 6 Hashirakake: A Falcon on a blossoming plum bough looking down *Maggs*
at a bird flying; unsigned; framed
- 1 10 7 Hashirakake: The Empress Jingō writing with her bow the words
KOKU ō, "King of the Country," on a rock in Corea and her
Counsellor Take no uchi no Sukune at her feet; signed KORYŪ; *Stark*
framed
- 3 8 Hashirakake: A Girl being helped to SAKÉ and a sweetmeat by *do*
another girl, and a youth standing behind them beside a SAKÉ
kettle held by the long arm of a monkey in a blossoming peach-
tree; signed KORYŪSAI; framed
- 18 9 Hashirakake: Hotei holding aloft in his right hand a Chinese boy, *Hartmann*
and another Chinese boy holding up his hands to the one aloft;
signed KORYŪ
- 14 10 Hashirakake: The Seven Sages of the Bamboo Grove and a boy *do*
attendant; signed KORYŪSAI

BUNCHŌ (Ippitsusai), worked c. 1764-1796.

- 14 11 Hashirakake: Daikoku and Ebisu as Kōsekikō and Chōryō in the *do*
legend of the dropped shoe, the former on the bridge and the
latter on a fish under the bridge; signed IPPITSUSAI BUNCHŌ

SHUNSHŌ (Katsukawa), 1724-1792.

- 1 4 12 Matsumoto Kōshirō IV as a SAMURAI, standing reading a letter; *Maggs*
HOSO-YE; signed SHUNSHŌ

SHUNKŌ (Katsukawa), worked c. 1765-1790.

- 1 4 13 Ōtani Hiroji III as a SAMURAI, standing in front of a garden fence *do*
holding up a sheathed sword; HOSO-YE; signed SHUNKŌ

SHUNCHŌ (Katsukawa), worked c. 1770-1790.

- 2 2 14 Pilgrims to Enoshima, one sheet of a Triptych. A Girl on a *Murakami*
horse led by a man, and a lady walking by her side, smoking,
passing to the left; full size, upright; signed SHUNCHŌ; sealed
CHŪRIN

MASANOBU (Kitao), 1761-1816.

- 15 *Murakami* **Two Ladies** walking side by side, passing to the left, followed by a female servant; *full size, upright; unsigned, but from a series* TŌSEI BJIN IRO KURABE, "A Comparison of Beauties of the Present Day in colours"; *framed* 36

[See Illustration. Plate I.]

UTAMARO (Kitagawa), 1754-1806.

- 16 *Kato* **Nishikido of Chōji-ya** standing looking round to her left at a GEISHA with SAMISEN, and another woman, both kneeling, her two KAMURO behind her; *full size, upright, on a pale yellow ground; signed* UTAMARO 3 15

- 17 *Hartmann* **Chūshingura Act XI**: A CHABAN or farcical play enacted in the kitchen part of a house between two men armed with a broom and a mop, and a woman holding a standard candlestick; inset the Rōnins' attack and finding of their enemy Moronao; *one of a set of "Brother Pictures" or analogues of the Drama; full size, upright; signed* UTAMARO; *framed* 3

THE FIVE FESTIVALS.

The following five lots, forming complete pictures in themselves, are parts of one Pentaptych; *full size, upright; each signed* UTAMARO, *and with seals of the publisher* SEN-ICHI.

- 18 *As* **Nanakusa**, "The Seven Herbs": Festival of the New Year. A Girl kneeling holding a KUI-TSUMI with crayfish, nuts, oranges, and a pine branch, another lady kneeling by the boxes of herbs holding a SAKÉ kettle, and a boy kneeling holding a SAKÉ cup; *framed* 3

- 19 *Tugaskis* **Hina Matsuri**, "Festival of Dolls," the Girls' Birthday Festival of the third month. A Lady kneeling holding a SAMBO with cups, a little girl sitting on her heels before a tea set and a younger child beside her, beyond the screen a branch of cherry blossom is seen; *framed* 3 15

[See Illustration. Plate I.]

- 20 *Hartmann* **Tango no Sekku**, "Fifth Day of the Fifth Month," the Boys' Birthday Festival. A Servant on her knees holding the box containing the boy's birthday suit, a woman welcoming the arrival of an unseen person and a boy with his toy sword beside a stand filled with banners, on one of them a picture of Shōki the guardian spirit of boys, and on another a carp the emblem of perseverance; *framed* 2 10

- 3 10 21 **Tanabata**, "The Weaver's Festival," Seventh Day of the Seventh Month. A Lady seated at a writing table with writing materials, and looking at a young girl kneeling by her side who is holding an open book for the education of women; behind them a KOTO; *framed* Hartmann

[See Illustration. Plate I].

- 4 5 22 **Chōyō no Sekku**, "Ninth Day of the Ninth Month, Chrysanthemum Festival." A Young Lady standing decorating the handle of a SAKÉ kettle with some blossoms, and a lady kneeling arranging branches of the flowers in a cylindrical vase; behind them a KOTO; *framed* Kato

[See Illustration. Plate I].

YEISHI (Hosoda), c. 1746-1829.

- 3 3 23 **Hashirakake**: A Young Man seated imitating Chōkwarō by blowing from a bamboo tube a magical horse galloping through the air and a young woman standing looking on; *signed* YEISHI; *framed* Naggs

YEISHŌ (Hosoda), worked c. 1790-1800.

- 7 15 24 **Midorigi of Wakamatsu-ya**, large head, bust, facing to the right holding on a cushion a small black bull model, the background impressed with asarum leaves; *full size, upright; one of the series KAKUCHŪ BIJIN KURABE*, "Beauties of the Kakuchū quarter Compared"; *signed* YEISHŌ; *framed* Murakami

SHŪCHŌ (Tamagawa), worked c. 1790-1800.

- 1 4 25 **Hashirakake**: A Falcon on the branch of a blossoming plum-tree; *signed* SHŪCHŌ Clark
- 3 10 26 **Ebb-tide at Susaki**. Triptych. A Group of six women, two on each sheet, walking on the sands, some with baskets of shell-fish, in the centre a man seated on a rock smoking, and on the left-hand sheet a small boy holding up a clam for a woman to see; *medium size, upright; signed* SHŪCHŌ Yamanaka

TOYOHIRO (Utagawa), 1765-1830.

- 6 . 27 **Street Scene in Owari Chō, Yedo**. Pentptych. A Group of Ten Ladies and Three Children passing to and fro in front of the mercer's shop Ebisu-ya, two of the sliding panels being open showing the inside of the establishment; *full size, upright; signed* TOYOHIRO Clark
- 14 28 **Hashirakake**: Kwan Yu seated at a table, reading; *signed* TOYOHIRO Naggs

TOYOKUNI (Utagawa), 1769-1825.

- 29 Four Prints of Actors in male characters, and one of a combat;
full size, upright; signed TOYOKUNI

VARIOUS.

- 30 Yoritomo flying Cranes, Triptych, by KUNIYOSHI.—Yoshitsune
and Benkei before Yoritomo, Triptych, by KUNIYOSHI.—
Kato Kiyomasa at Amagasaki, Triptych, by SADAHIDE (3)
- 31 Mother and Child, half-length, by KIYOMINE.—Chrysanthemums,
by YEIZAN.—Moso going to dig bamboo shoots, by SHIGEHARU.—
Daikoku blowing bubbles, by JIPENSHA IKKU.—
Kameido Plum Garden in snow, Triptych, by GEKKO (5)
- 32 Chūshingura Act VIII, a half-block print; signed HOKUSAI;
framed.—Kwa-Chō, a bird on a rose-branch, a half-block print;
signed UTAMARO.—Two Dragons by a water-fall; signed
KUNIYOSHI; framed (3)
- 33 A Chinese Lady standing, leaning on books on a table, holding
a fan decorated by HŌCHŌ; large panel size; unsigned

HIROSHIGE (Ichiryūsai), 1797-1858.

- 34 Sumida-gawa Hazakura no Kei, "Cherries in leaf, Sumida
river"; oblong; one of the first TŌTO MEISHO series; signed
ICHIYŪSAI HIROSHIGE; First edition, with ornamental border;
framed

See Illustration. Plate II.

- 35 Ryōgoku no Yoizuki, "Twilight Moon, Ryōgoku"; oblong; one
of the first TŌTO MEISHO series; signed ICHYŪSAI HIROSHIGE;
First edition, with ornamental border; framed

See Illustration. Plate II.

- 36 Shōmyō Banshō, "Evening Bell, Shōmyō (temple)." A Woman
in a boat on a stream, standing bowing her head in prayer;
oblong; one of the set KANAZAWA HAK'KEI; signed HIROSHIGE;
First edition; framed

See Illustration. Plate II.

- 37 Otomo Kihan, "Returning Boats, Otomo." A pine fringed road
beside the sea, and boats coming up; oblong; one of the set
KANAZAWA HAK'KEI; signed HIROSHIGE; First edition; framed

- 1 1 38 Hirakata, Rakugan, "Homing Geese, Hirakata," and people in the foreground on the sands gathering shell-fish; *oblong*; *one of the set* "KANAZAWA HAK'KEI"; signed HIROSHIGE; *First edition*, but with unwanted clouds washed in by hand; framed *Murakami*
- 4 39 Seto, Shugetsu, "Autumn Moon, Seto." View looking out to sea across two small bridges; *oblong*; *one of the set* KANAZAWA HAK'KEI; signed HIROSHIGE; *First edition*, but with unwanted clouds washed in by hand; framed *do*
- 4 10 40 Koizumi, Yoru-ame, "Night-rain, Koizumi," with two peasants meeting on the road; *oblong*; *one of the set* KANAZAWA HAK'KEI; signed HIROSHIGE; *First edition* *Yamanaka*
- See Illustration. Plate II.
- 3 15 41 Nojima, Sekishō, "Sunset, Nojima." The entrance to an inlet with a cluster of houses under a hill on the left; *oblong*; *one of the set* KANAZAWA HAK'KEI; signed HIROSHIGE; *First edition* *Maggs*
- 16 42 Suwara. Rain Scene, coolies running towards a tea-house wherein a man is writing on the corner post; *oblong*; *one of the Stations of the KISOKAIDŌ*, no. 40; signed HIROSHIGE; framed *Lapidge*
- 5 5 43 Aki Kaianji Momiji, "Maples at Kaianji, Autumn." Two Men on a hillside, one shading his eyes with a fan and looking out to sea, with seven sailing boats in the distance: *one of the panel set* SHIKI KŌTO MEISHO, published by KAWA-SHŌ; signed HIROSHIGE; *First edition* *Edmonds*
- * * A fine impression, in good condition.
- See Illustration. Plate III.
- 2 15 44 Ume Yashiki Man-kwa, "Full Flower (in the) Plum Garden." White blossoms showing against a delicate green ground, the upper branches in pink (faded) with gaufrage, and people outside a fence viewing; *one of the panel* TŌTO MEISHO set, published by MATSUBARADŌ; signed HIROSHIGE; *First edition* *Simson*
- 3 10 45 Susaki Kaihin Shiohi-gari, "Hunting at ebb-tide on the beach at Susaki." Four Women and a child wading and gathering shell-fish; distant sails in the mist; *one of the panel* TŌTO MEISHO set, published by MATSUBARADŌ; signed HIROSHIGE; *First edition* *Amall*
- See Illustration. Plate III.
- 3 10 46 Yanagi-shima Myōken, "Myōken (temple) Yanagi-shima." People crossing a bridge over a canal, and the temple on the far-side; *one of the panel* TŌTO MEISHO set, published by MATSUBARADŌ; signed HIROSHIGE; *First edition* *Bluett*

See Illustration. Plate III.

- 47 Ryōgoku Nōryō, "Evening Cooling, Ryōgoku." The bridge in the distance with a red stream of fire-works descending on the bridge, and people in boats in the foreground; *the right-hand sheet of a diptych panel print*; signed HIROSHIGE

* * Very rare.

- 48 Gekka Tsuki ni Tsubame to Momo no Hana, "Flying Swallows under Peach blossoms in the moonlight"; *one of the large size panel prints published by JAKURINDŌ*; signed HIROSHIGE

- 49 A Green Bird on a Weeping Cherry; *medium size panel published by KAWA-SHŌ*; signed HIROSHIGE.—Peonies; *a medium size panel*; signed HIROSHIGE (2)

- 50 Cuckoo and Moon.—Macaw and Pine.—Mandarin Ducks: A pair under chrysanthemums in snow; *all three on a block*, signed HIROSHIGE (3)

- 51 Sparrow and Cherry, the bird hanging head downward from a branch.—Tachi-aoi, the Althæa rosea, tall spikes with blossoms; *small panel prints*; signed HIROSHIGE; *both framed* (2)

* * The First Tōkaidō Series.

- 52 Nihon Bashi: *Third state, the foreground of the bridge filled with people*, No. 1; *framed*

- 53 Kawasaki: *Second state, without the man on the raft*, No. 3; *framed*

- 54 Kanagawa: *Second state, cloud on the right*, No. 4; *framed*

- 55 Hodogaya: *Only state*, No. 5; *framed*

- 56 Fujisawa: *Only state*, No. 7; *framed*

- 57 Ōiso: *Only state*, No. 9; *framed*

- 58 Odawara: *Fifth state*, No. 10; *framed*

- 59 Mishima: *First state*, No. 12; *framed*

- 60 Yoshiwara: *First state*, No. 15; *framed*

- 61 Okitsu: *Only state*, No. 18; *framed*

- 62 Ejiri: *Only state*, No. 19; *framed*

- 63 Mariko: *Second state*, No. 21; *framed*

- 64 Okabe: *First state*, No. 22; *framed*

- 65 Fujieda: *Only state*, No. 23; *framed*

- 5 66 Shimada: *Only state, No. 24; framed* Hartmann
- 14 67 Kakegawa: *Only state, No. 27; framed* Reid
- 13 68 Mitsuke: *Only state, No. 29; framed* Kato
- 14 69 Arai: *Only state, No. 32; framed* Lapidge
- 5 70 Futagawa: *Only state, No. 34; framed* Hartmann
- 14 71 Fujikawa: *Only state, No. 38; framed* Scarle
- 12 72 Chiryū: *Second state, No. 40; framed* Hartmann
- 5 73 Miya: *Only state, No. 42; framed* do
- 14 74 Shōno: *First state, No. 46* Kato
- 5 75 Kameyama: *Only state, No. 47; framed* Hartmann
- 12 76 Saka no Shita: *Only state, No. 49; framed* do
- 12 77 Kyōto: *Only state, No. 55; framed* do
- 12 78 Kyōto: *Another copy* do
-
- 5 79 Kambara: *One of the Marusei TŌKAIDŌ set, No. 16; framed* do
- 12 80 Yui: *One of the Marusei TŌKAIDŌ set, No. 17; framed* do
- 14 81 Okitsu: *One of the Marusei TŌKAIDŌ set, No. 18; framed* do
- 14 82 Ryōgoku bashi Nōryō: "Evening Cooling, Ryōgoku bridge," with firework balls bursting above the bridge; *one of the TŌTO MEISHO Views with title on the margin; oblong; signed HIROSHIGE* Naggs
- 4 83 Tsukudajima, Fukagawa: *Moored junks in the light of a full moon, and a Cuckoo flying by; one of the TŌTO MEISHO set, published by MARUGIN; oblong; signed HIROSHIGE; framed* do
- [See Illustration. Plate III.]
- 14 84 Iki, Shisaku: *Snow Scene with a sugar-loaf mountain in the foreground, snow falling over the sea view; upright; one of "The Sixty-odd Provinces"; signed HIROSHIGE; framed* Simson
- 14 85 Mimasaka, Yamabushi dani: *Torrents of rain with gusts of wind and a priest's hat being carried off by the storm; upright; one of "The Sixty-odd Provinces"; signed HIROSHIGE; framed* Lapidge

ROKU-JŪ-YO SHŪ MEISHO ZUE.

"VIEWS OF THE SIXTY-ODD PROVINCES"; *Full size, upright; each signed HIROSHIGE, and variously seal dated 1853-1856. A complete set. All First editions.*

- 86 Yamashiro, Arashiyama Tōgetsu Kyō: "The Reflected Bridge of the Moon, Arashiyama" in spring time.—Yamato. Tatsuta-yama, Tatsuta-Kawa, "Tatsuta mountain and Tatsuta river" in Autumn with deep coloured maples.—Kawachi. Hirata Otokoyama, the mountain on the far side of the Yodo river.—Izumi, Takashi no hama, "The Coast of Takashi" with surf in the form of an s rolling in (4)
- 87 Settsu. Sumiyoshi, Izumi no hama, "Coast of Izumi, Sumiyoshi," with a lighthouse among trees in the foreground.—Iga. Uyeno, the village close by a bridge over the Uyeno river.—Ise. Asakuma-yama, Tea Houses at the top of the pass, and View out to the Sea of Ise.—Shima. Hiyoriyama Toba Minato, "The Harbour of Toba and Mount Hiyori," with moored junks in a little bay (4)
- 88 Owari, Tsushima, Tennō Matsuri, "The Tennō Festival, Tsushima," with five junks filled with lanterns proceeding along the Kiso river.—Mikawa, Hōrai-ji, The Temple in the mountains up which is a long staircase and the rapids of the Tenryū river running through the centre.—Tōtomi. Hamana Ko: View looking along Lake Hamana.—Suruga. Mio no Matsubara: View of the Sand Spit with pines and Fuji in the distance (4)
- 89 Kai. Saru-hashī: The Monkey Bridge in the gorge of the Katsura river.—Izu. Shuzen-ji: A Village on the Katsura river celebrated for its mineral baths.—Sagami. Enoshima Iwaya guchi, "Entrance to the Caves, Enoshima."—Musashi. Sumidagawa Yuki, "Snow on the Sumida river" (4)
- 90 Yedo. Asakusa: A Great Festival Crowd by the NI-Ō MON of the temple.—Awa. Kominato Uchi ura: View of the harbour with junks moored and sailing.—Kazusa. Kujūkuri, "The 99 Rf beach," with men hauling at ropes of a seine.—Shimōsa. Chōshi no hama: "The Coast of Chōshi," a white Fuji on the horizon (4)
- 91 Hitachi. Kashima Daijingu: A Torii in the sea marks the road up to the temple.—Ōmi. Ishiyama dera: Autumn Moon and birds flying in front, the corner of Ishiyama and Seta Bridge in the distance.—Mino. Yōrō no taki, "The Yōrō Waterfall."—Hida. Kago Watashi, "The Kago Carrying Place" on the Jinzū river, where ropes are stretched from cliff to cliff to carry over baskets and travellers (4)

Pickering

14

do

13

Tugaskis

15

Simson

Hartmann

8

Simson

4

- 1 4 92 Shinano. Sarashini Tagoto no tsuki, "Rice-field Moons at Sarashina," reflections of the moon in flooded patches.—Kōzuke. *Simson*
Haruna San Setchū: "Snow on Haruna Mountain," in the middle distance the curious "saddle-stand" and "travelling-box" rocks, and in the rear Sengen Yama.—Shimotsuke. Nikkō San Urami taki, "The Waterfall with a road at the back, Nikkō mountains."—Mutsu. Matsu-shima: View of the Pine Islands (4)
- 16 93 Dewa. Mogami gawa: Junks sailing up and down the stream, and Azuma-yama in the distance.—Wakasa. Gyosen Karei Ami, "Fishing for Flounders with a net." Men on a boat pulling in a seine.—Echizen. Tsuruga, Kehi no Matsubara, "Scattered Pines, Tsuruga." A Seascape with pine-clad sand spit in the foreground.—Kaga. Kanazawa Hak'kei, Hasunoko: Night Scene, boats with flares for fishing (4) *Pickering*
- 1 14 94 Noto. Taki no ura: A great Cliff and Cave.—Etchū. Funa hashi, "Bridge of Boats," swept into a half circle.—Echigo. *Yugaskis*
Oyashirazu: A great Cliff with a number of entrances to caves.—Sado, Kanayama: Entrance to the gold Mines (4)
- 2 6 95 Tamba. Tsurigane Saka, "The Hanging Bell Road," an uphill path to curious arched rocks like ruins.—Tango. Ama no hashidate, "The Ladder of Heaven" whereon Izanagi stood when he stirred the brine of chaos with his spear, forming Japan. Tajima. Awaidani: A pathway up steps on a hillside by rapids.—Inaba. Korokoyama: A hill with a tall pine and cherry in blossom overlooking small islands (4) *do*
- 1 14 96 Hōki. Ō Yama Empō, "Distant View of Ō Yama" in a drenching rain and peasants transplanting rice.—Izumo. Ō Yashiro. *Simson*
The grounds of the temple at Kizuki in mist and women taking offerings.—Iwami. Takatsu-yama Shio-hama, "The Salt Beach at Takatsuyama" with peasants raking and carrying brine.—Oki. Takibi no Yashiro: The heads of two great junks making for the shore, the TORII of the temple just beyond (4)
- 1 16 97 Harima. Maiko no hama: The beach with gnarled old pine trees.—Mimasaka. Yamabushi dani in Torrents of rain and gusts of wind, a priest's hat being carried off in the storm.—Bizen, Ta no guchi Kaigan, Yugayama Torii, "The Sea-shore Entrance to the rice fields, and Yugayama Torii," a great TORII on rocks in the sea.—Bitchū. Gokei: A Cascade between tall rocks (4) *Yugaskis*
- 2 8 98 Bingo. Abumon Kwannon-dō: The Shrine of Kwannon on top of a tall cliff with a misty moon.—Aki. Itsuku-shima Seirei no zu: The TORII of the great Shintō Temple, with boats decorated for the annual festival on the 17th day of the 6th *Simson*

LOT 98—*continued.*

moon.—Suwō. Iwa-kuni, Kintai bashi, "Bridge of the Damask Girdle" over the Nishiki river at Iwakuni.—Nagato. Shimono-seki with a stern-oar boat taking passengers to the big junks (4)

- 99 Kii. Waka no ura with Cranes flying over the sea.—Awaji-goshiki no hama, "The Five-colour Beach." Men in boats drawing in a seine.—Awa. Naruto no Fū-ha, "Wind, Waves and Whirlpool" between the islands of Awaji and Shikoku.—Sanuki. Zozū-san, "The Elephant-headed Mountain" (4)

- 100 Iyo. Saijō: Wild Geese flying in the sky and the flat table-topped mountain Ishizuchiyama in the distance.—Tosa. Kajō Katsuo tsuri, "Bonito fishing with rod and line on the sea coast."—Chikuzen. Hakozaki Kaichū no Miya, "The Sea Front of the Temple," A Causeway with pines, and the TORII of the temple Hachiman-gū.—Chikugo. Yanagawa with an AJIRO in the river, and a dividing line of stones (4)

- 101 Buzen. Rakan-ji Shita-michi. The road under ground through caves to the temple of the Rakan beside the Atoda river.—Bungo. Mio-no-seki. A little village by the edge of the sea and mountains in the background.—Hizen. Nagasaki, Inasa san. View of the port on the opposite side of the sea from the city, and Inasa mountain in the rear.—Higo. Gokashō. View over the MIENO-TŌGE with a great tree lying across a chasm and Sobo San in the distance (4)

- 102 Hyūga. Yutsu no minato, "The Harbour of Yutsu," viewed from a tea-house in the left corner.—Ōsumi. Sakurajima. An island in the KAGOSHIMAWAN with the flat-topped TANIYAMA.—Satsuma. Bō-no-ura Soken-seki, "The Surplice Rocks at Bō-no-ura."—Iki, Shisaku. Snow Scene, a Sugar-loaf mountain in the foreground.—Tsushima. Kaigan Yūbare, "Rain clearing, Seashore of Tsushima." A rainbow in the sky.—Title and Contents Page (6)

MEISHO YEDO HYAK'KEI.

"THE HUNDRED VIEWS OF YEDO." Full size, upright; each signed HIROSHIGE, and seal dated variously 1856 to 1858.

- 103 Meguro. Taiko bashi, Yuki no oka, "Hill of Snow, Drum Bridge, Meguro." With snow falling.—Kanda Myōjin, Yushima Tenjin Sama. Snow Scene overlooking the Shinobazu pond.—Akasaka Kiri-bata, "The Paulownia Uplands at Akasaka."—Asakusa Tampo, Tori no machi, "Festival of the Cock, Asakusa Rice-fields." A cat in a window viewing the procession (4)

- 114 104 Ō Hashi no atake Yūdachi, "Violent Storm on Ō Hashi." Rain Scene.—Ommaya gashi: Men standing in a ferry boat coming across the Sumida river.—Tsukuda jima. The Festival of Sumiyoshi Temple; on the flag ANSEI 4 SNAKE, 6th month = 1857. —Kameido. Ume Yashiki, "The Plum Garden" (4) *Lapiage*
- 14 105 Shi-chū Tanabata, "The Town, Tanabata" festival, with decorations flying from bamboo poles.—Fukagawa, Mannen bashi. A great turtle hanging from the bridge.—Kanda Kōya-machi, "The Dyers' Street," with strips of material drying.—Uyeno, Sannai Tsuki no Matsu, "The Moon Pine," a twisted branch (4) *Stark*
- 12 106 Saruwaka-chō Yoru Shibai, "Theatres by Night, Saruwaka Street," with figures of pedestrians casting shadows under a full moon; *framed*.—Shiba Chimmei Zōjōji. A procession of people followed by a procession of priests leaving the temple. This bears the title YEDO HYAK'KEI YOKYŌ, "A Hundred Views of Yedo adding to enjoyment."—Go Hyaku Rakan Sazaidō; one of the TŌTO MEISHO set; First edition (3) *Kato*
- 6 10 107 Fuji San-jū-Rok'kei, complete set of the Thirty-six Views of Fuji with title and contents page; *full size, upright; each signed HIROSHIGE, and seal dated 1858; First edition; all mounted* (37) *Taggo*
- 12 108 Fuji San-jū-Rok'kei: Three Duplicate Views (3) *Hartmann*
- SUGAKUDŌ, worked c. 1850-1860.
- 1 109 Heki chō, Anzu and Sekishō. A "Country Bird" on the branch of an apricot tree with fruit and rock grass (*Acorus Gramineus*) below; *framed* *Stark*
- 14 110 Kikuitadaki and Sazankwa: The Golden Crowned Ringlet (*Regulus Japonicus*) and Camellia Sasanqua; *framed* *do*
- 15 111 Hōjiro, Fujimame and Nadeshiko: The Bunting on a bamboo stick supporting the Bean *Dolichos Cultratus*, and the Pink (*Dianthus Superbus*) below; *framed* *Searle*
- 16 112 Jushimai and Botan, three small brown birds on stems of *Pæonia moutan* in a strong wind; *framed* *do*
- 14 113 Mozu, Karegashiwa and Fuyu tsubaki: The Shrike or Butcher-bird, dead-leaves and the Winter Camellia; *framed* *do*
- 16 114 Kanaria and Sarasa Kobushi: A Canary on a branch of a flowering magnolia; *framed* *Stark*
- 13 115 Chidori and Kareashi: Two crested Plovers flying across the moon into "Dead rust," i.e. withered weeds and small white flowers; *framed* *do*

- Stark* 116 **Suzume and Keshi**: Two Sparrows under the leaves of a poppy (Papaver Somniferum), with a tall seed pod; *framed* 16
- Thaggs* 117 **Five Original Drawings**: Landscape, Flowers and Insects, Moon and Cryptomerias, Pigeons, and a Woman in a window; *variously signed RYŌKŌ, a late 19th century artist* (5) 16
- do* 118 **A Chinese Tantião**: A River Scene, with rocky landscape and a riverside population, some in a house on the right, but more in boats, or seated along the banks, variously employed; in colours, on paper; *signed TUNG-SHAN WU-TSIN* 10

BOOKS.

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- 10 126 **Nanso Meigwa En**, "A Feast of Famous Paintings in the style of the Southern Sung artists," 2 vol. of reproductions of landscapes by Tanomura Chikuden, Yamamoto Bai-itsu and Watanabe Kwazan, *Tōkyō*, 1904 (2) *Hartmann*
- 1 6 127 **Shogwa Kantei Dai Nihon Meika Zensho**, "A Complete Book for the Judging of the Writings and Drawings of Eminent Artists," giving facsimiles of signatures and seals, 1 vol. 1908.—**Shuko Jūshu**, "Ten Articles on various Artists," part 2 of the set giving seals of artists (2) *Kato*
- 1 1 128 **Kyōgen-Ki**, "A History of the Lyric Drama," 3 vol. of a set of 5, *Yedo*, 1660, *black and white, coloured by hand* (2) *Ratier*
* * Very rare.
- 1 2 129 **Sukenobu**: YEHO ASUKA-YAMA, vol. III of a set of 3, FIRST EDITION, 1739; YEHO TOKIWA GUSA, vol. I of a set of 3; YEHO TSUREZURE GUSA, vol. III of a set of 3, second edition, 1740; and an Album with illustrations from another work of Nishikawa Sukenobu (4) *Yugaskis*
- 1 4 130 **Shunshō**: NISHIKI HYAKUNIN ISSHU AZUMA-ORI, "Brocades of 100 Poems woven in Yedo style," 1 vol., *Yedo*, 1775, the second issue in the same year, the poems written by Hiroshi, a pupil of Sagami the writer of the preliminary text, drawn in the Imae mode by Shunshō, to order of the publishers; with the 6 preliminary pages of illustrations from the Rok'kasen *Yamanaka*
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- 2 2 132 **Harunobu**: YEHO I-RO-HA UTA, "Picture Book with Syllabic Poems," 3 vol., *Yedo*, 1788, published after the artist's death; the preface gives the artist as Suzuki Harunobu; *black and white* (3) *Yugaskis*
- 4 8 133 **Minkō**: SAIGWA SHOKUNIN BURUI, "Various Classes of Artizans," 2 vol., *Yedo*, 1770, *in colours*, FIRST EDITION, *on thin paper*; signed GYOKUJI KEN TACHIBANA MINKŌ *Sexton*
* * Extremely rare, as the first edition was almost wholly destroyed in the great fire at *Yedo*, 1772.
- 9 5 134 **Utamarō**: YEHO MUSHI-ERABI, "Picture Book of Selected Insects," 2 vol., *Yedo*, 1788, FIRST EDITION, *in colours*; signed KITAGAWA UTAMARŌ *Dulac*
- 2 5 135 **Utamarō**: SEIRŌ YEHO NENJŪ GYŌGI, "Pictures of the Brothels all the year round, by the Umpire," *i.e.* The Book of The Yoshiwara, 2 vol., *Yedo*, 1804, *in colours*; *imperfect* *Pickering*
- 1 18 136 **Utamarō**: SEIRŌ YEHO NENJŪ GYŌGI. Another copy; *imperfect* *Hartmann*

- Karlmann* 137 **Shumboku**: WAKAN MEIGWA EN, "A Feast of celebrated Chinese and Japanese Drawings," 6 vol., *Yedo*, 1750, FIRST EDITION, *black and white*; signed HÖGEN SHUMBOKU AIDŌ (6) 14
- do* 138 **Shumboku**: TOBA-YE DAIZEN, "A Collection of Pictures by Toba," i. e. Comic Sketches, 3 vol., *no date, black and white*.—**Chinnen**: AZUMA NO TEBURI, "The Manners of Yedo," 1 vol., *Yedo*, 1829, *tinted comic sketches* (4) 10
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- Kato* 142 **Kōrin**: KŌRIN HYAKU ZU, "100 Drawings by Kōrin," 2 vol. in 1, First Series, 1815.—KŌRIN SHINSEN HYAKU ZU, "A New Series," 2 vol.; *all black and white* (3) 1 4
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- 16/10 147 Masanobu (Kitao): KOKON KYŌKA FUKURO, "A Sack full of Ancient and Modern Comic Poems," 1 vol. complete, *Yedo, with-^{Section}out date, but probably 1787, as it was advertised in MUSHI ERABI in 1788 as newly published, in colours; signed KITAO DENZŌ MASANOBU*

* * * Rare.

- 2 2 148 Masanobu (Kitao): DAITSŪ SEKKAI, "A Scholarly Account by one who Knows Everything in the World." A small book in three parts, written by SANTO KYŌDEN, illustrated subsequently by YOSHIKAGE.—Kiyonaga: "The Five Festivals," 1 vol., *in colours, no date.*—Shigemasa (Kitao): YEHON TAKARA NO NANAGUSA, "Illustrations of Chinese and Japanese Stories," 1 vol., *Yedo, 1804, in colours* (3) *Nation*

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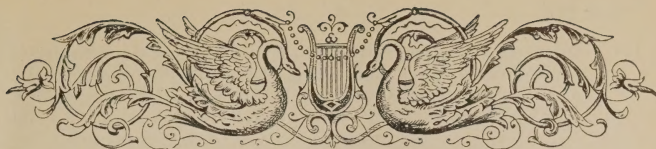
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- 185 **Miscellaneous:** A parcel of 35 Vols. by MORONOBU, MASANOBU, SŌKEN, etc. (35)

EUROPEAN BOOKS.

- 186 **Bing (S.):** "ARTISTIC JAPAN," vols. IV, V and VI.—**Anderson:** "JAPANESE WOOD ENGRAVINGS," Portfolio Monograph No. 17. —**Fenollosa:** "THE MASTERS OF UKIOYE," *New York*, 1896 (5)
- 187 **Anderson (W.):** "JAPANESE AND CHINESE PAINTINGS IN THE British Museum," 1 vol. *London*, 1886, 8vo; with Supplementary Index at end
- 188 **Joly (H. L.):** "LEGEND IN JAPANESE ART," 1 vol. *London*, 1908, 4to
- 189 **De Goncourt (E.):** "OUTAMARO," 1 vol. *Paris*, 1891, and "HOKOUSAI," 1 vol. *Paris*, 1896, 8vo, half morocco.—**Focillon:** "HOKOUSAI," 1 vol. *Paris*, 1914, paper covers
- 190 **Strange (E. F.):** "JAPANESE ILLUSTRATION," 1 vol. *London*, 1897; 8vo, cloth.—**Ficke (A. D.):** "CHATS ON JAPANESE PRINTS," 1 vol. *London*, 1915, 8vo, cloth.—**Regamey (F.):** "JAPAN IN ART AND INDUSTRY," 1 vol. *London*, 1893, cloth.—**Dick (S.):** "ARTS AND CRAFTS OF OLD JAPAN," 1 vol. *London*, 1904, 8vo (4)
- 191 **Conder (J.):** "PAINTINGS AND STUDIES BY KAWANABE KYŌSAI," 1 vol. *Tōkyō*, 1911, 4to, plates, cloth
- 192 **Guimet (E.):** "PROMENADES JAPONAISES TOKIO-NIKKO," illustrated by F. Regamey, 1 vol. *Paris*, 1880, 4to.—**De Becker (J. E.):** "THE NIGHTLESS CITY," 1 vol. no date, cloth, 4to (2)
- 193 **Brinkley (Capt. F.):** "JAPAN DESCRIBED AND ILLUSTRATED BY THE JAPANESE," 5 vol. *Boston and Tōkyō*, 1904.—"JAPAN, ITS HISTORY, ARTS AND LITERATURE," vol. VII and VIII, *London*, 1904, 8vo, cloth (7)
- 194 **Morrison (A.):** "THE PAINTERS OF JAPAN," a Series of Six Articles in the "Monthly Review," July, 1902 to Jan. 1903; and three other numbers (9)

- 16 195 Fraser (Mrs. Hugh): "A DIPLOMATIST'S WIFE IN JAPAN," 2 vol. *London*, 1899, 8vo, cloth.—"TRANSACTIONS OF THE ASIATIC SOCIETY OF JAPAN," 2 parts.—"BULLETIN DE LA SOCIÉTÉ FRANCO-JAPONAISE DE PARIS," 1910.—Petrucchi (R.): "L'ART D'EXTRÊME ORIENT"; and "LES CARACTERISTIQUES DE LA PEINTURE JAPONAISE," both paper covers (7) *Kats*
- 116 196 Münsterberg (O.): "JAPANISCHE KUNSTGESCHICHTE," vol. II.—Cohn (Von W.): "STILANALYSEN ALS EINFÜHRUNG IN DIE JAPANISCHE MALEREI," 1 vol. *Berlin*, 1908.—Revon (M.): "ÉTUDE SUR HOKSAI," 1 vol. *Paris*, 1896, half morocco (3) *Dulac*
- 4 15 197 Church (Sir A. H.): "JAPANESE SWORD GUARDS," 1 vol. privately printed, 1914.—Jacoby (G.): "JAPANISCHE SCHWERTZIERATEN," 1 vol. text, 4to, and 1 vol. plates, folio, *Leipzig*, 1904 (3) *Maggs*
- 14 198 Gonse (L.): "L'ART JAPONAISE," 1 vol. *Paris*, 1886, 8vo.—Dick (S.): "ARTS ET MÉTIERS DE L'ANCIEN JAPON," 1 vol. *Paris*, 1914.—Bushell (S. W.): "CHINESE ART," 2 vol. second edition, 1905-6.—"AN ENGLISH-JAPANESE DICTIONARY," by Satow and Masakata, revised by Hobart Hampden and Parlett, 1 vol. *Tokyo*, 1904 (5) *Yvanti*
- 3 5 199 Hirth (F.): "NOTES ON SOME CHINESE PAINTERS OF THE PRESENT DYNASTY," etc. 1 vol. *New York*, 1905.—Giles (H. A.): "AN INTRODUCTION TO THE HISTORY OF CHINESE PICTORIAL ART," 1 vol. *Shanghai*, 1905; both half morocco, 8vo.—"CATALOGUE OF SIGNATURES OF JAPANESE MAKERS OF LACQUER, METAL-WORK NETSUKES, ETC." *London*, 1888, 8vo (3) *Edmunds*
- 14 200 Sale Catalogue: "COLLECTION DES GONCOURT, ARTS DE L'EXTRÊME ORIENT," 1 vol. *Paris*, 1897, 4to *Hartmann*
- 1 15 201 Sale Catalogue: "COLLECTION HAYASHI, OBJETS D'ART DU JAPON ET DE LA CHINE," 1 vol. *Paris*, 1902, 4to *do*
- 2 5 202 Sale Catalogue: "COLLECTION PIERRE BARBOUTAU, PEINTURES, ESTAMPES ET OBJETS D'ART DU JAPON," 2 vol. *Paris*, 1904, 4to *Cooper*
- 2 5 203 Sale Catalogues: "COLLECTIONS DOCTEUR MÈNE, M. ARTHUR KAY, HAYASHI, FICK," and ten others (14) *do*
- 1 4 204 Exhibition Catalogues: "IMPERIAL JAPANESE GOVERNMENT," Illustrated Catalogue of Japanese (Old and Modern) Fine Arts at the Japan-British Exhibition, *London*, 1910, 2 vol. (2) *Yvanti*
- 1 1 205 Exhibition Catalogues: "OFFICIAL REPORT OF THE JAPAN-BRITISH EXHIBITION," 1910, 1 vol.—"ART INSTITUTE OF CHICAGO," 1908; and four others (6) *Hartmann*
- 3 15 206 Exhibition Catalogue: "PAINTINGS OF HOKUSAI," Japan Fine Arts Association, *Uyeno Park, Tokyo*, 1900, 1 vol. *Sally*
- 1 10 207 Sotheby's Sale Catalogues: "JAPANESE PRINTS," 25 Catalogues, from the Happer Sales 1909, to 1916 (25) *Furnhill*

The Property of Miss Josephine M. Richardson,
of 18, Great College St., Westminster.

<i>Timmins</i>	208	Kiyonaga. GETTING A LIGHT: A young lady looking at a woman who is tapping her pipe over the pipe of a man to get a light, all three standing under a wistaria trellis; <i>one of a set of the twelve months; medium size, almost square; signed KIYONAGA</i>	4 10
<i>Hartmann</i>	209	Hokusai. QUARTER-BLOCK TŌKAIDŌ: Four of the set in the second state with the inscriptions cut out; <i>signed GWAKYŌ JIN HOKUSAI</i> (4)	8
<i>Kato</i>	210	Unknown. CHŪSHINGURA: A complete set of twelve half-block prints; <i>unsigned</i> (12)	14
<i>Radford</i>	211	Hiroshige. TŌKAIDŌ: A complete set of the fifty-five full size oblong views, mostly in second states, but the following in first state: Mishima, Yoshiwara, Okabe, Goyu and Shōno; <i>first series published by HŌYEIDŌ; each signed HIROSHIGE</i> (55)	15
<i>do</i>	212	Hiroshige. SNOW GORGE on the Fuji Kawa, Kakemono-ye; <i>signed HIROSHIGE</i>	3 5
		* * * First edition.	
<i>Pickering</i>	213	Hiroshige. ŌMI HAK'KEI: A complete set of eight full size upright prints of the edition, <i>published by UWO YEI, which are seal dated 1857; signed HIROSHIGE; all with margins cut off</i> (8)	1 2
<i>Timmins</i>	214	Hiroshige. TŌKAIDŌ: A complete set of fifty-five full size upright views of the edition, <i>published by TSUTA-YA, seal dated Hare 7 = 7th month, 1855; each signed HIROSHIGE</i> (55)	9 9
<i>Sulac</i>	215	Surimono: One of the very rare set, known as "The Mocking Series," or portraits of actors in the style of Toyokuni: Ichikawa Danzō V as Kudō Suketsune seated smoking and a lady in court robes beside him; <i>signed KATSUSHIKA NO ŌYAJI I-ITZU.—Kite Flying; signed SŌRI (the pupil); and two others</i>	1 5
<i>Maggs</i>	216	Surimono: Four, <i>by GAKUTEI</i> : Ono no Komachi with a court fan, Kuro Hangwan Yoshitsune standing by the plum tree of Amagasaki, Hōjō Tokiyori seated at a desk reading, and a KUGE looking at a flight of birds; <i>all signed GAKUTEI</i> (4)	14
<i>Kato</i>	217	Surimono: Three, <i>by HOKKEI</i> ; one, <i>by TOYOKUNI</i> ; and one, <i>by CHIHARU</i> (5)	14
<i>Hartmann</i>	218	Surimono: Fifteen Reprints, <i>by various artists</i> (15)	8
<i>Blow</i>	219	Japanese Paper: A quantity of paper specially manufactured as suitable for the mounting of Japanese prints; <i>in five bundles; 18 in. by 13½ in.</i>	1 10

Other Properties.

31 - 220 **First Tokaido Series:** A complete set of the fifty-five prints; *some in first state; mounted in two albums, in Japanese silk brocade bindings; all signed HIROSHIGE* (2) *Yamanaka*

1 8 221 **Ōmi Hak'kei**, "Eight Views of Ōmi," or Lake Biwa. Seven of the set, vertical edition; *published by UWO YEI, and seal dated Snake 3 = 3rd month, 1857; each signed HIROSHIGE* (7) *Murakami*

16 222 **Kanazawa Hak'kei**, "Eight Views of Kanazawa." Four of the full size oblong set: Seto, Moon; Hirakata, Geese; Koizumi, Rain; and Nojima, Sunset; *all late issues; signed HIROSHIGE* (4) *Kato*

1 18 223 **Ōmi Hak'kei**, "Eight Views of Ōmi." A complete set of eight full size oblong prints; *published by FUJI-KEI; signed NI SEI HIROSHIGE "The Second Hiroshige," and seal dated Goat 2 = 2nd month, 1859* (8) *Murakami*

* * Rare.

1 18 224 **Arashiyama Mankwa**, "Full Flower at Arashiyama"; *one of the KYŌTO MEISHO set; late issue.—Honjō Shuku Kanryūgawa Watashiba*, "Kanryū river ferry, Honjō Station"; *one of the KISOKAIDŌ series, no. 11, by YEISEN, but not signed; late issue.—Peonies, a blue print, by HIROSHIGE, but not signed* (3) *Kato*

14 225 **Todo no Ura**, one of the thirty-six views of Fuji, *by HOKUSAI, no. 6.—Tsukuda jima*, another of the thirty-six views, *by HOKUSAI, no. 38; both late issues* (2) *do*

2 8 226 **Harunobu**. HASHIRAKAKE: The Chidori Tamagawa. A lady with a black hood looking up at birds flying overhead; inset at the top a portrait of the priest NŌIN; *signed SUZUKI HARUNOBU; framed* *Higginbottom*

2 10 227 **Koryūsai**. HASHIRAKAKE: A Golden Pheasant on a branch of a pine tree above YAMABUKI and a waterfall; *unsigned; framed* *Maggs*

35 . 228 **Utamaro**: A TOKUGAWA PRINCESS CHERRY VIEWING. Triptych. In the centre sheet the lady has alighted from her bullock cart and is standing beside the shafts under an umbrella holding out a TANZAKU inscribed with a poem, for a young KUGE to hang on one of the cherry trees, but the KUGE is suffering from the effects of too much SAKÉ, and one of the princess' female attendants is holding up his hand to receive the poem as he kneels on the ground half-helpless; one of the ladies on the left sheet and another on the right suppress their laughter in their sleeves, and other lady attendants are grouped around; *full size, upright; signed UTAMARO* *Giblis*

* * A very artistic composition, a fine impression, and in good condition.

- 229 *Cooper* Koryūsai: A Fashion Plate. A girl standing by the SHŌJI track in a house, holding a sleeve, striped and embroidered with a poem, and a younger girl holding up the other side; *medium size, almost square, one of a set FŪRYŪ TAKA SODE SAN YU*, "A Fashionable Set of three Sleeves"; *signed KORYŪ* 1 10
- 230 *Clark* Toyokuni: THE DREAM. Triptych. Interior of the women's apartments in a nobleman's YASHIKI. A noble lady in the centre leaning on a book-rest asleep, and a Dream of the Rats' Wedding rising from her heart, typifying marriage; before her by a brazier is a group of four young girls playing UTA GARUTA, "The One Hundred Poets Game"; another young woman close by is looking at HYAKUNIN ISSHU, "Single Songs of One Hundred Poets," to check the players, and five other women are grouped about, variously employed; *full size, upright; signed TOYOKUNI*. Early work 2 5
- 231 *Kato* Toyokuni: IWAI KIYOTARŌ in private clothes being entertained by a lady, seated with a SAKÉ cup in his hand, and the lady in gauzy summer dress half reclining by his side; *full size, upright; signed TOYOKUNI* 2 10

THE PROPERTY OF

Sir Edmund Trelawney Backhouse, BART.,

CHINESE AND JAPANESE DRAWINGS.

- 232 *Satter* "Portraits of Twelve Famous Worthies painted under the Sung Dynasty" (960-1127 A.D.), an Album, with the twelve portraits in colours on silk; busts, in the following order:— 18
- a. WANG HSI-CHIH (321-379), the most famous of all Chinese Calligraphists
 - b. WANG T'UNG (583-616), a Writer on political science, canonized by his followers as Wēng Chung Tzū
 - c. SUNG CHING (662-737), Minister of State
 - d. KUO TZŪ-I (697-781), one of the most renowned of Chinese Generals, serving under four successive T'ang Emperors
 - e. YEN CHÊN-CH'ING (709-785), an official of the T'ang dynasty, renowned for his probity and devotion; ennobled as Duke of Lu
 - f. PO CHŪ-I, styled LO-T'IENT (772-846), the last great Poet of the T'ang dynasty

LOT 232—continued.

- g. PAO CH'ENG (d. 1062), commonly known as LUNG-T'U, a famous Judge, renowned for his integrity
- h. SSU-MA KUANG (1019-1086), known under the sobriquet of SU-SHUI HSIEN-SHENG, a celebrated Historian and Statesman, chiefly known by his boyish presence of mind in saving a companion who was in danger of drowning in a jar of water, by breaking the jar with a stone
- i. SU SHIH (1036-1101), styled "The Retired Scholar of the Eastern Slope" (TUNG-PO CHÜ-SHII), a Poet and Essayist, and Governor of Hangchow
- j. YIN SHUN (1071-1142), or HO-CHING HSIEN-SHENG, an eminent scholar
- k. YANG SHIH (1053-1135), with the appellation KUIE-SHAN, a Statesman and Scholar
- l. CHANG CH'IH, or NAN-HSIEN HSIEN-SHENG (1133-1181), a Statesman

* * This album was purchased from the collection of the late Prince Kung, and the labels inside are from the original covers.

- 6 . 233 An Album, containing ten Views of Palaces amid landscapes, in colours on silk, attributed to CH'EN-MING and CH'U YING (15th and 16th Centuries), the latter being one of the most prolific painters of the Ming dynasty; a piece of poetical composition faces each picture, by WEN CHENG-MING, the last being dated 1532 *Ames*

- 10 . 234 A Chüan: Land and Sea-scape, in colours on silk; signed CH'EN-LI PO-CHÜ, i.e. Chao Po-chü of the Southern Sung dynasty, 1127-1279 A.D.; in very fine preservation *Salter*

* * This artist was of Imperial blood, and as a landscape painter followed the style of the famous Li Ssü-hsün of the T'ang dynasty.

- 12 . 235 A Chüan: "THE ISLANDS OF THE BLEST," rocky islands in the sea, supposed to be inhabited by the Taoist Immortals; in colours on silk; signed CH'EN-LI PO-CHÜ, i.e. Chao Po-chü, "Copied from the original of LI CHAO-TAO, son of Li Ssü-hsün" *do*

* * See note to the foregoing. In very fine preservation, with an engraved white jade tag.

- 5 . 236 A Tan-tiao: Tung Fang So under a pine tree, carrying a dish with the Peaches of Immortality, attended by a boy carrying a rugged staff, to which is suspended a gourd; in colours on silk; signed "COPIED BY WU TAO-TZÜ," the literary name of WU TAO-YÜAN, who stands by universal consent at the head of all Chinese painters, ancient and modern, and who lived in the eighth century A.D. *Page*

- 237 A Chüan: "MOUNTAIN SCENERY IN SPRING-TIME." The title written in large characters on a yellow ground, decorated with dragons and clouds by the Manchu Emperor K'ang Hsi (1662-1723), and attested by the seal, which reads: "Precious Imperial Autograph of K'ang Hsi." The long roll of landscape, in colours on silk, is by WU CH'EN (1280-1354), popularly known as MEI TAO-JEN, "The Priest of the Plum Blossom," the last of the great artists of the Mongol dynasty. The picture bears an inscription dated 1342

* * In fine preservation.

- 238 A Tan-tiao: A Landscape, with waterfalls dropping into a rocky gorge, and a man reclining on a rock enjoying the scene, in colours on paper; *attributed to* LI CHAO-TAO, the son of Li Ssü-hsün, who died 716 A.D. It bears, among other seals, one reading MING HUANG, the name under which the Emperor HSÜAN TSUNG (reigned 713-756) was canonized after his death. Other seals read HSÜAN-HO (year title of the Emperor Hui Tsung for the period 1119-1125), and "Treasures of the family of Hsiang Tzü-ching" (a famous collector and art critic who lived 1525-1590); on the picture is an inscription, *signed* CHAO MENG-FU (a celebrated landscape painter, 1254-1322), with two seals "MENG-FU" and "AUTOGRAPH, BY CHAO"; *in tin case* (2)

- 239 A Chüan, "FIGURES AND THINGS (a Composition) by YEN LI-P'EN," an artist of the Tang dynasty who worked c. 630-c. 670. A number of men and two women on horseback, probably returning from the chase, in colours on silk; *unsigned; the end of the picture bears an Imperial seal*

* * The attribution is on the label outside. The artist was a great painter, whose treatment of human figures was considered to be exceptionally fine.

- 240 A Chüan: HSI CHAI, "Studio of Rareties," in large characters at the beginning; next in seal characters "Painted by General Li"; and seal LI TSAN. A beautiful panoramic landscape, in colours on silk; *signed* CHAO-TAO (*i.e.*, Li Chao-tao the son of Li Ssü-hsün; with jade tag

* * The first inscription following the picture is dated 1334; and the third is by Sung Chih-wên (*d.* 710), Statesman and Poet. At the end is an autograph of Ssü-ma Kuang (1019-1086), dated the 0-F'ENG SHÊ-TI-KO YEAR OF CHIA-YU (1056-64), with the seal of Ssü-ma Kuang. In fine preservation.

- 241 A Chüan: "A Literary Picnic." Five groups of literary men in well-wooded landscapes, engaged in Writing, Looking at a Drawing, Writing on a tree trunk, Listening to Music and Conversing with a holy recluse; in colours on silk; *signed at the beginning* WU TAO-TZÜ, *but probably a copy*

* * The owner considers this drawing to be by SU SHIH, more

LOT 241—*continued*.

commonly known as SU TUNG-P'O, and as presenting his own portrait in one of the groups of the leading Sung Writers. That the seal is the seal of SU TUNG P'O, and that the Wu Tao-tzu signature is a Ming forgery.

- 9 242 A Chüan: A LAND AND SEA SCAPE, which may represent The Isles of the Blest, but the title-sheet is not inscribed. Landscape in spring time, with mountains, waterfalls, palaces and figures, in colours on silk; *signed* CH'EN-LI PO-CHÜ *Vale*

* * Among the seals is that of Yuan Yuan (1764-1849), a distinguished author and collector; and one that reads "a descendant of the Imperial House of Tang." At the end is a long poem on The Isles of the Blest, dated 1531, and written in the so-called "official" style (LI-SHU) by the painter Wên Chêng-ming

- 8 10 243 A Chüan: "Angling on the Bank of the Wei." The Emperor Si Peh (12th Cent. B.C.) about to begin a campaign, begins one day with the diversion of a chase, an astrologer tells him that the trophy to be attained will not be animals, but the Counsellor of a King; on his way further he comes upon Kiang Tsze-ya seated by the river Wei in Shensi, fishing without a barb on his hook, whom he raised to be his Chief Counsellor; in colours on silk; *signed* TZÜ-ANG, *the literary name of* CHAO MÊNG-FU, and dated "A Spring Day in 1309" *do*

* * There are three notices or appreciations at the end (1) By Yü Chi; (2) one dated 1342, and (3) one by Ni Tsan, a famous artist and recluse of the Yüan dynasty, dated 1364. From the title on the outside it appears that this drawing formed part of the collection of Lin Tsê-hsü (1785-1850), the famous Imperial Commissioner and Viceroy, whose action in seizing and destroying ten million dollars' worth of foreign-owned opium led to war with Great Britain.

- 10 10 244 A Chüan: YÜ RESTRAINING THE FLOODS. The great Yü was appointed by the Emperor Shun in 2286 B.C. to drain the Empire from a vast flood, which task he accomplished after nine years of incessant toil. In 2224 B.C. he was made joint regent of the Empire, and on the death of Shun, 2205 B.C., he succeeded to the Throne. The Artist has represented him as hurrying along in his bullock cart past his own house, not even stopping to enquire the cause of his offspring's cries; being shown the waste of waters; giving instructions from a high ledge of rock; watching one of his drainage channels; men cutting through an obstructing cliff; and returning home; in colours on silk; *signed* CH'IN YING (15th and 16th Cent.); *one of the most prolific artists of the Ming dynasty* *do*

* * It bears the seal of WÊN CHÊNG-MING, Artist and Calligraphist (1470-1559), and at the end an inscription dated 1524, and signed T'ANG YUI, an artist (1466-1525).

- 245 **A Chüan**: A Summer Landscape with various incidents, a noble being carried over a bridge, arriving at a house, a procession to the Audience Hall, departure in a boat, and a literary man in the garden of a country house; in colours on silk; *unsigned*

* * At the end are two appreciations, one by T'ang Yin, dated 1475, and another by Shên Chou (1427-1507), one of the foremost painters of the Ming dynasty.

- 246 **A Chüan**: "BARBARIANS COMING AS GUESTS FROM THE FOUR QUARTERS." Nine groups or processions of people, passing through landscape scenes; in colours on silk; *signed* CH'EN KÜ CHUNG

* * Inscription at the end dated 1275. An appreciation follows by Sung Lien (1318-1381), Historian and Art Critic; and another by Wü Kün.

- 247 **A Chüan**: AN AUTUMN LANDSCAPE, men with horses waiting for their masters in a pavilion, a group under canopies on a high rock overlooking an inlet of the sea, admiring the scenery, with a distant village, temple and pagoda rising above the trees; in colours on silk; *signed* CH'EN-LI PO-CHÜ (1227-1279), a southern Sung artist

* * At the end an inscription in official square characters, signed WEN CHENG-MING, and dated 1531; and two appreciations.

- 248 **A Chüan**: "LI LUNG-MIEN'S PICTURE OF THE LOTUS SECT" on the outside label dated 1836. Inside the roll, in large seal characters the same title, and seal of LI TUNG YANG. A Landscape in which a sage on horseback is meeting another in a hand carriage near the entrance to a palace, two elderly men following a stair path among the hills, towards a further palace where, in the audience hall, a conversation is in progress; next, a group writing at a table near a pagoda, and then a man worshipping a Buddha in a grotto and another viewing a waterfall; in colours on silk; *signed* LI PO-SHIH DEL. with seal PO-SHIH (d. 1106 A.D.); with jade tag

* * LI KUNG-LIN, popularly known as LI LUNG-MIEN or "Dragon-faced Li," also as LI PO-SHIH, has been described by a Chinese critic as "the first among all the painters of the Sung dynasty, equal in brilliancy to the Masters of the olden time." He excelled in the painting of majestic Buddhist figures. Of the inscriptions at the end, the first is from the hand of the master himself and is dated 1080. The second is by LI TUNG-YANG, probably a descendant; and the third is dated 1836, like the outside label.

- 249 **A Chüan**: LAND AND WATER. The title-page is uninscribed. A Sea-coast with village and pagoda, distant rocks with temples and waterfalls dotted about and two dragons belching flame in the sea

LOT 249—*continued.*

towards the temples, still more rocky islands further on; in colours on silk; signed LIU SUNG-NIEN (c. 1190-1230), a well-known Sung artist

* * At the end the first appreciation is by SHÊN TU and dated 1412; the third is by WU I and dated Kêng-shên of the Ch'eng-hua period (1465-1487), but this period does not contain the cyclical date Kêng-shên. The fourth inscription is "Viewed by CHOU WÊN-TÊ of Mon-yüan."

29 250 A Chüan: "GENEALOGICAL TREE OF THE WANG FAMILY CONSTRUCTED BY AN EMPEROR OF THE SUNG DYNASTY," in large blue characters: Vale

(1) It begins with an Imperial Decree thanking the Wang family for past services, etc., sealed with the Imperial Seal, "Treasure of Great and Far-reaching (Imperial Virtue,)" dated 2 July, 1054

(2) Inscription, dated 1091

(3) "Martial prowess and civil virtue," in large black characters inscribed by YOH FEI, the great national hero of the Sung dynasty (1103-1141 A.D.)

(4) Preface, by CHANG CH'IH or NAN-HSIEN SHENG (1133-1181)

(5) Motto inscribed by the great philosopher and commentator CHU HSI (1130-1200), with his seal HUI-WENG

(8) "Follow the Departed" (with the ceremonies of sacrifice), two large characters inscribed by WANG SHOU-JÊN, a famous philosopher and descendant (? of Wang-an-shih), whose appellation was YANG-MING, and who lived 1472-1529

(9) Inscription, dated 1008, by K'OW CHUN, a well-known general who defeated the Ki-tan Tartars

(10) Portrait of a member of the Wang family at the age of 20

(11) Inscription, dated 1055, with seal of the Emperor JÊN TSUNG

(12) Portrait of a member of the Wang family in the dress of the Sung dynasty

(13) Inscription by CH'ENG I, the famous Confucian Philosopher, dated 1093

(14) Portrait of a member of the Wang family at the age of 32

(15) Portrait of another member of the Wang family at the age of 20

(16) Inscription, with the Imperial Seal

(17) Portrait of a member of the Wang family, dated 1597

(18) Genealogy of the Wang family in tabular form, constructed by a Sung Emperor

* * The portraits are in colours on silk; the inscriptions on paper.

- Hales* 251 **A Tan-tiao:** KWAN YIN, the Goddess of Mercy, full-length figure standing, with crossed hands, and below, a child in adoration, in colours on silk; on the right in a panel: "PAINTED BY TANG WU TAO-TZŪ"; in tin case (2) 9 10

- do* 252 **A Tan-tiao:** KWAN YIN standing on a lotus flower on waves, emptying her vase of healing waters on the world, the child servant YU-NUI on her left in adoration; in colours on silk; *signed* WU TSUNG YUAN WHO HAS WASHED HIS HANDS AND RESPECTFULLY DRAWN IT 5 10

* * He was a great artist on Buddhist and Taoist subjects of the Sung dynasty, close of the tenth century.

- do* 253 **A Tan-tiao:** A LANDSCAPE with high solitudes, temple roofs and pagodas, and in the lower part two immortals standing on clouds watching the incense rising from a HIAU-LU standing on a rock, round which a bird is flying; in colours on silk; *signed* LUNG-MIEN LI KUNG LIN *popularly known as LI LUNG-MIEN, a Northern Sung Artist who died 1106* 3

JAPANESE KAKEMONO.

- P. Evans* 254 **Tōba,** the Chinese official and calligraphist SU-SHE (1036-1101) in exile in the Island of Hainan, riding along on a mule under an enormous overhanging rock; in black and grey on silk; *unsigned*; in two wood boxes (3) 21

- do* 255 **Daruma:** Half-length Portrait of the first Indian Buddhist Missionary to China; in colours on silk; *unsigned*; in box (2) 10

- do* 256 **Totō Tenjin,** or Sugawara no Michizane in Chinese costume, standing, holding a branch of his much loved plum-tree in blossom; in colours on silk; *unsigned but with poem dated 1454*; in silk wrap, in box (3) 7

- Ames* 257 **Tekkai,** the Chinese Sennin LI T'IEH-KWAI, one of the Taoist Immortals standing, leaning on a staff, watching his spiritual essence ascending towards the moon; in colours on silk; *unsigned*; in silk wrap, in box (3) 7

- do* 258 **A Landscape,** after the Chinese School; in black and grey on silk; *unsigned* 14

CHINESE TAPESTRIES.

- 5 . 259 **A Wall Hanging**: The Types of a Happy Old Age seated in the Audience Hall between a Paulownia tree and a Plantain, and groups of their descendants approaching, bearing presents, in colours and gold, on a lemon gold ground, with a floral border on a deep blue ground; 23 in. by 6 ft. Page

* * Exceptionally fine work.

- 2 10 260 **A Wall Hanging**: Vertical Panel, with a narrow top section showing literary men seated on a rock enjoying scenery, the main space showing literary men at a table with books, and a lady beside them; in colours on an old gold ground, with borders of floral design on a red gold ground; 3 ft. 5 in. by 18½ in. do

* * Very fine work.

- 6 . 261 **A Set of Four Panels**: Vertical, each with a domestic scene and a theatrical scene; in colours on old gold ground, with a gilt scroll border on a wine coloured ground; 35 in. by 10 in. do (4)

* * Very fine work.

The Property of Admiral James Ley.

COREAN AND CHINESE DRAWINGS FOR WALL HANGINGS.

- 10 262 **Portrait of a Corean Noble**, seated, in front of a screen on which is a Chinese landscape, under a pine tree, with a red sun and flying crane overhead, an attendant beside him, and a crane and a stag with the fungus of longevity in its mouth, in the foreground; in colours on silk Hartman

- 14 263 **The Gift from Youth to Age**: A Princess and three youthful attendants bearing a great porcelain fish-pond filled with lotus flowers, as a present to an old woman standing outside a house; in the rear a tall pine tree with two cranes on the topmost boughs; in colours on paper do

- 15 264 **The Flaming Sword**: A Lady, seated in a house, throwing a flaming sword at a child who is escaping on a cloud, and another child looking out at it from between curtains; in colours on paper do

- | | | | |
|-----------|-----|--|----|
| Lady Holt | 265 | Breaking in a Horse: A Man holding a piebald horse by a rope, another standing aghast at its action, and two high-class men looking on at a safe distance; in the rear a hilly landscape; in colours on silk | 3 |
| do | 266 | A Sacred Dance: Two Men dancing on lotus leaves and waving their long white sleeves, to the music of the SHŌ, flute and harp, before two of the Immortals and an attendant with a basket of flowers, in a landscape; in colours on paper | 3 |
| do | 267 | Portrait of a Corean Nobleman, seated in a chair, holding a fan; in colours on paper | 3 |
| do | 268 | "Chao-Wen-Ch'e repaying Malice with Kindness," a group of five persons in a domestic scene; in colours on silk | 3 |
| do | 269 | "The Elder Brother persuading the Younger Brother," one holding a brush and the other the ink, and three men looking on, an interior scene; in colours on silk | 2 |
| Hartmann | 270 | Chinese Portrait of a Noble Lady of Imperial rank, seated in a chair; in colours on paper | 10 |
| do | 271 | Chinese Portrait of a Nobleman of high rank, seated in a chair; in colours on paper | 18 |
| do | 272 | Chinese Portrait of an elderly Nobleman, seated in a chair; in colours on paper | 1 |
| do | 273 | Chinese Portrait of a Mandarin, seated in a chair; in colours on paper | 15 |

Other Properties.

- | | | | |
|-------|-----|--|------|
| Hence | 274 | An Album of Sixty Chinese Drawings, largely Officials and their Ladies in their regulation costumes, children of the officials in various games and festival amusements, etc.; in water-colours on paper; half calf; 4to | 5 15 |
| Hines | 275 | An Album of Chinese Drawings: 29 specimens of Floral Growths, 4 of Insects and 30 of Traders, etc.; in water-colours on thin paper, mounted; gold tooled morocco binding; large 4to | 4 5 |

55

- 276 **Chikanobu**: An Album containing 24 Drawings of Flowers and Birds, in colours on silk; *signed* CHIKANOBU (Kanō); *in brocade binding* Naggo

210

- 277 **A Pair of Makimono**: YOSHITSUNE MIYAKO HANASHI, "The Story of Yoshitsune in Kyōto," scenes in colours on paper, interspersed with text; *unsigned*, TOSA SCHOOL, *early 18th cent.* (2) Suzuki

112

- 278 **A Japanese Makimono** of Country Scenes and Bird Life: Hawking, Fishing with Cormorants, Quail in Suzuki grass, Homing Geese, Cranes, Chidori flying under the Moon, and Oshidori in Winter; in colours on paper; Tosa School; *17th cent.* Kato

12

- 279 **A Japanese Makimono**, with Landscapes and Temples; in colours and gold on paper; *signed* YOSHUN TADANAGA; Kanō School, but in Tosa style; *17th cent.* Hartman

JAPANESE KAKEMONO,

FROM THE SIR SAMUEL BAKER COLLECTION.

2

- 280 **A Golden Pheasant** on the bough of a cherry in blossom with a hen and chicks below; in colours on silk; *unsigned* Higginbotham

218

- 281 **Fukurokujiu** standing under a cliff holding a staff and fan, one of his boy attendants holding a dish of peaches, and the other feeding his white stag; in the rear a misty red sun; in colours on silk; *signed* EISHIN FUJIWARA NO TACHINOBU Yamana

45

- 282 **Bōmō** standing and riding on the head of a dragon soaring in the clouds; in colours on silk; *signed* SUZU HYAKUNEN do

110

- 283 **Chinnan** seated on a rock with his attendant and looking down into an abyss below where two dragons are swirling in clouds with the TAMA between them; in black and grey on silk; *signed* KAISHUN-KAN KAIVO, "respectfully drawn to order" Hartman

14

- 284 **Hotei** seated with a fan, and Jurojin seated in front of a crane, and a boy attendant between them; in colours on silk; *signed* TANJO, Kanō School do

112

- 285 **Ebisu and Daikoku** seated beside a bamboo having a cup of SAKÉ together; in colours on silk; *signed* TANJO, Kanō School Yamana

Other Properties.

WORKS OF ART.

- 286 Japanese Bronze Tortoises, two pairs (4) 1
- 287 Antique Bronze Altar Set, consisting of a compressed globular Incense Burner on three KWEI-headed legs with vertical handles, $9\frac{1}{2}$ in. high, with carved and pierced wood lotus cover and stand; a pair of tripod pricket Candlesticks, $8\frac{3}{4}$ in. high (points missing); and a pair of Flower Vases, with KWEI handles and loose rings, $9\frac{1}{2}$ in. high, en suite; all of Chinese work and nicely patinated (7) 6
- 288 The Emperor Alompra as Buddha, a Burmese gilt bronze figure standing, left hand holding the hem of his robe, head-dress and robe inset with glass mosaics, 4 ft. high; on a blackened metal terraced stand, 2 ft. $2\frac{1}{2}$ in. square 7

JAPANESE PRINTS.

- 289 Masanobu (Okumura): A YOUNG WOMAN standing, holding a book for the education of women; HOSO-YE, URUSHI-YE; *unsigned* 14
- 290 Kiyonobu (Torii): SUGIMOTO TANIZŌ as a woman holding up an open umbrella, and with her right hand leading NAKAMURA SHICHISABURŌ as a little boy; HOSO-YE; *signed* TORII KIYONOBU 14
- 291 Harunobu: INTERIOR SCENE, where a young OIRAN is on one knee before a mirror applying cosmetics to her face, and a man is lying on the floor beside her; YOKO-YE; a leaf from an erotic album; *unsigned* 1 2
- 292 Koryūsai: HASHIRAKAKE. A Travesty of the Letter Reading Scene from Chūshingura. A woman squatting reading the letter, a man on the balcony above holding a mirror and pulling hairs from his face by tweezers, and the spy below the ENGAWA lifting the woman's clothes; *signed* KORYŪ 1
- 293 Masunobu (Tanaka): A Chinese Palace with windows open, giving a view out to sea, and inside a lady standing to receive a girl approaching her, while an attendant lady stands on the right holding a model of a hare on a stand; *large size, oblong; the screen signed* TANAKA MASUNOBU 14
- 294 Bunchō: IWAI HANSHIRŌ IV as CHASEN-URI, a seller of bamboo tea-whisks, standing under a tree beside a stream; HOSO-YE; *signed* IPPITSUSAI BUNCHŌ; *sealed* MORI 2 10

- 1 10 295 **Shunshō**; NAKAMURA NAKAZO I, in female character, standing by the seashore with a basket of sea-weed on her head.—AN ACTOR as the Otokodate Banzui-in Chōbei.—WATANABE NO TSUNA standing, holding the notice board with KINSATSU "forbidden" on it, in a tempest; *all* HOSO-YE; *the first two signed* SHUNSHŌ (3) *Searle*
- 16 296 **Shunshō**: ICHIKAWA YAOZŌ III in male character, standing, holding and unrolling a KAKEMONO.—ICHIKAWA ? in male character under a maple tree; *both* HOSO-YE; *signed* SHUNSHŌ (2) *do*
- 1 16 297 **Shunshō**: HASHIRAKAKE. An OIRAN out walking, carrying a closed umbrella, and attended by a boy; *signed* SHUNCHŌ *Maggs*
- 1 298 **Shunyei**: ARASHI HINASUKE I, standing outside a wind screen; *signed* SHUNYEI.—ARASHI KICHISABURŌ II in a rain coat as Hayano Kampei; *unsigned*.—**Shunzan**: ICHIKAWA OMEZŌ I in male character holding a mirror up beside a tree; *all* HOSO-YE; *the last signed* SHUNZAN (3) *bash*
- 3 299 **Masanobu (Kitao)**: HINATSURU AND CHŌZAN OF CHŌJI-YA, the former on the right, standing, and Chōzan on the left, seated, both with their KAMURO, a two-page illustration from SEIRŌ MEIKUN JIHITSU SHŪ, "Celebrated Women of the Tea-houses and their Handwriting"; *published* 1784; *unsigned* *Suzuka*
- 1 300 **Utamaro**: LARGE HEAD bust portrait of a Beauty holding across her bosom a split bamboo fan, with a view of Shinagawa, and a poem signed MAGAO; *full size, upright*; *signed* UTAMARO *Hartman*
- 3 10 301 **Utamaro**: YOSOI AND YOYO NO HARU OF MATSUBA-YA, bust and half-length portraits, the latter holding a SAKÉ cup towards Yosoi; *full size, upright*; *one of the set* SEIRŌ YŪKUN AWASE KAGAMI; *signed* UTAMARO *Tomkins*
- 50 302 **Sharaku**: IWAI HANSHIRO IV in female character as Oishi, the wife of Uranosuke in the Chūshingura, bust portrait, holding an amulet bag, on a silver ground; *signed* TŌSHŪSAI SHARAKU *Royle*
* * Somewhat stained and silver ground defaced.
- 4 303 **Yeishi**: A Court Lady, seated, holding a pipe, an attendant making SHAGAMI before her and holding a tortoise, and two others standing by; *full size, upright*; *signed* YEISHI *Kato*
- 1 3 304 **Yeishi**: HASHIRAKAKE. A Court Lady, standing, looking down at a little girl playing the KOTO; *one of a* GENJI series; *signed* YEISHI *Meunert-Hage*
- 1 16 305 **Yeishi**: HASHIRAKAKE, A Woman on one knee with a partly unrolled letter, and another behind her trying to pull it away; *signed* YEISHI *Blunt*

- Pickering* 306 **Toyokuni:** SEGAWA RONOSUKE, in female character; HOSO-YE.—IWAI HANSHIRŌ IV as the woman Otsuyu, *full size, upright*.—SAWAMURA SHOZAN, in female character, in a snow scene; *full size, upright; all signed TOYOKUNI* (3) 14
- Higginbottom* 307 **Toyokuni:** OUTSIDE A NAGA-YA. Triptych. Street Scene, with group of actors and others, some in female costume, passing the heavily-barred windows in which the girls are amusing themselves by watching the passers by; on the left a man carrying a dwarfed potted tree on his shoulder; *full size, upright; signed TOYOKUNI* (3) 14
- Searle* 308 **Toyokuni:** THEATRICAL DUO, Segawa Roko as Osome and Sawamura Tanosuke as Hisamatsu, the two celebrated lovers, under an umbrella beneath a willow.—SPRING BLOSSOMS on the Yoshinogawa, the centre sheet of a triptych; *both full size, upright; signed TOYOKUNI* (2) 14
- Hartmann* 309 **Toyokuni:** HASHIRAKAKE. An Actor as Sato Tadanobu seeking to recover the TSUZUMI of Shizuka, the skin on which was the skin of his mother the fox woman; *signed TOYOKUNI* 12
- Alston* 310 **Kiyomine:** THE ICHIRIKI TEA HOUSE, Gion Street, Kyōto. Triptych. Uranosuke playing blind-man's buff with the girls in the garden, the spy Kudayu watching inside the house; *full size, upright; signed KIYOMINE* (3) 2 15
- Searle* 311 **Hokusai:** SAN-KA HAKU-U, "Rain at the foot of the Mountain," No. 9 of the Thirty-six Views of Fuji 1 10
- Thaggs* 312 **Hokusai:** KANAGAWA OKI NAMI URA, The Great Wave; No. 20 of the Thirty-six Views of Fuji 2 2
- Pickering* 313 **Hokusai:** SUWŌ, KINTAI BASHI, "The Bridge of the Damask Girdle" in a rain scene; *No. 5 of the Famous Bridges* 1 6
- do* 314 **Hokusai:** TŌKAIDŌ; *complete set of fifty-six half-block views, mounted two on a sheet* (28) 3 3
- Bluett* 315 **Hokusai:** KWA CHŌ, "Bird and Flower." Two of the half-block size: Bunchō and Kobushi; and Izuka and Oni Azami; both second edition 18
- do* 316 **Hokusai:** KWA CHŌ. Two more: Hototogisu and Satsuki; and Koehō and Bara; both second edition 1 2
- Rathorn* 317 **Hokusai:** HYAKU MONOGATARI, "The Hundred Tales." Complete set of the only five of this set known: KOHADA KOHEI looking over a bed curtain; SARA YASHIKI, The Plate-house Ghost, commonly called the Well Ghost, or OKIKU; OIWA, a female head on a dilapidated lantern; SHŪNEN, "Spite," a snake writhing round an IHAU, or memorial tablet; and WARAI HANNYA, "Laughing Demon," holding a baby's head in her claw-like fingers; *half-block size; late edition* (5) 9 10

35 318 Yeizan: FŪRYŪ SKIRŌ BIJIN MU TAMAGAWA NO UCHI. *Complete set of six Beautiful Women in Scenes of the Tama Rivers; oblong titles on the right margins; signed YEIZAN* (6) *Pickering*

1 319 Yeizan: A GEISHA carrying her SAMISEN box, going to an engagement; *one of the FŪRYŪ BIJIN ŌMI HAKKEI set*; and a Woman standing by Morning Glories; *both full size, upright; signed YEIZAN.—Kuniyoshi: ISE AWABI SHELL DIVERS* (3) *Searle*

12 320 Yeisen: THREE FIGURES OF WOMEN, *from various sets; signed KEISAI YEISEN* (3) *Hartmann*

HIROSHIGE.

1 321 Tōkaidō Views: HODOGAYA, No. 5, *only state*; FUJISAWA, No. 7, *only state*; ŌISO, No. 9, *only state* (3) *Murakami*

12 322 Tōkaidō Views: ODAWARA, No. 10, *third state*; KAMBARA, No. 16, *only state*; OKITSU, No. 18, *only state* (3) *Kate*

12 323 Tōkaidō Views: MARIKO, No. 21, *second state*; OKABE, No. 22, *first state*; FUJIEDA, No. 23, *only state* (3) *Hartmann*

18 324 Tōkaidō Views: NISSAKA, No. 26, *only state*; FUTAGAWA, No. 34, *only state*; FUJIKAWA, No. 38, *only state* (3) *Murakami*

18 325 Tōkaidō Views: OKAZAKI, No. 39, *only state*; SAKA NO SHITA, No. 49, *only state*; MINAKUCHI, No. 51, *only state* (3) *Searle*

118 326 Tōkaidō Views: ISHIYAKUSHI, No. 45, *only state*; SHŌNŌ, No. 46, *second state* (2) *Bluett*

14 327 Tōkaidō Views: YESAKI *set*. OKITSU, traveller on horse; EJIRI, in snow; TSUCHIYAMA, travellers wading a stream (3) *Gettling*

118 328 Kisokaidō Views: OMIYA, No. 5, *first state; signed YEISEN*; OKUTE, No. 48; *signed HIROSHIGE*; ANNAKA, No. 16; *signed HIROSHIGE* (3) *Bluett*

14 329 Tōtō Kasumi-ga-seki no Kei, "The Cloudy Barrier, Yedo"; *two sheets of a triptych*; and A Woman at her toilet; *one sheet of the series OGURA MAGAI HYAKUNIN ISSHU; all signed HIROSHIGE* (3) *Searle*

18 330 The Sixty-odd Provinces: IKI, SHISAKU, with a sugar-loaf mountain in a snow storm; ŌMI, BIWA KO ISHIYAMA DERA, under a full moon with birds flying; KAZUSA, YASASHI GA URA KU-JŪ-KU RI, men hauling in nets on the 99-RI beach (3) *Dodd*

- Pickering* 331 **The Sixty-odd Provinces:** MIMASAKA, YAMABUSHI TANII in a storm of wind and rain; WAKASA, GYOSEN KAREI AMI, "Fishing for Flounders with nets"; CHIKUGO, YANAGAWA, with a row of rocks in mid stream; MUSACHI, SUMIDAGAWA YUKI NO ASA, "A Snowy Morning" (4) 1 2
- Foster* 332 **100 Views of Yedo:** Ô HASHI ATAKE NO YÛDACHI, "Violent Storm on the Great Bridge"; MINOWA, KANASUGI MIKAWASHIMA, Cranes flying and wading; TAKATA SUGATAMI NO HASHI, OMOKAGI NO HASHIJARIBA, "Place for Stones for mending roads between Sugatami and Omokagi Bridges" (3) 2
- Hartmann* 333 **100 Views of Yedo:** MOKUBOJI, GOZEN NO NIWA, "The Garden of Gozen Mokuboji" (temple), girls landing from a boat; SENSAKU NO IKE, KESA-KAKE MATSU, "The Robe-hanging Pine, Sensaku Pond"; NIHON BASHI, ITCHÔME, street scene outside the mercer's shop of Skiroki-ya (3) 12
- Sadd* 334 **Yedo Views, oblong:** ATAGOYAMA with a rainbow; MEGURÔ FUDO with red NIÔ-MON; SHIBA ZÔJÔJI, the broad walk; NIPPORI at cherry blossom time; RYÔGOKU with fireworks; *all with publishers' stamps on the right margins* (5) 1
- Slade* 335 **Yedo Views, oblong, from various sets:** KINRYÛZAN, Cherry blossom; SHIBA ZÔJÔJI, the temple balcony on the right; NIHON BASHI SEKISHO, The Bridge at Sunset; GO HYAKU RAKAN, Women transplanting rice (4) 18
- Hartmann* 336 **Yedo Views, oblong, from various sets:** SOTO SAKURADA, "Outside the Sakurada Gate of Yedo Castle," snow scene; GOTEN-YAMA at cherry blossom time; ASUKAYAMA HANA-MI, "Flower Viewing"; UYENO TÔYEIZAN, The grounds with cherries in blossom (4) 12
- Sadd* 337 **Ômi Hak'kei:** Returning Boats at Yabase, and Clearing Weather at Awazu; *late issues of the first Ômi Hakkei set* (2) 1 14
- Kato* 338 **Sugakudô:** MISOSAZAI AND FUYU BOTAN, "Wren and Winter Peony"; SAKAGE NO NIWATORI AND EBI-ICHIGO, "A pair of Fowls and Ripe Strawberries"; SHIRO-TSUBAME, YANAGI AND BARA, "White Swallow, Willow and Rose"; HATORI, USU, AND KEITO, "Weaver Bird, Usu Valeriana and Cockscorn" (4) 14
- Yamanaka* 339 **Kiyochika:** ASAKUSA TAMBO, TARO INARI, Asakusa Rice Fields seen through the TORII of the temple of Inari under an evening moon, *dated 1877.*—HONJÔ OKURI BASHI: View looking across the roadway of the bridge, where people are leaning on the rails, *dated 1877.*—YANAGI BASHI, RYÔGOKU ENKEI, "Distant View of Ryôgoku Bridge from the willow bank," the bridge in mist, *dated 1879; all signed KOBAYASHI KIYOCHIKA* (3) 14

- 14 340 **Kiyochika**: YEDO BASHI, YUGURE FUJI, "Evening View of Fuji from Yedo Bridge," light and shadow effects, *dated* 1881. *Yamanaka*
 NIHON BASHI DORI, "The Road from the Bridge under snow," *without title or date, and unsigned*.—IMADO CHA-YA, the house beyond a stream, and a woman with a baby on her back on the near bank, *without title or date; the first and last signed* KOBAYASHI KIYUCHIKA (3)

KAKEMONO.

- 12 341 **Hiroshige**: Deep Sea Fishes at Home, a group of twenty-six, with two prawns, and seaweed at the bottom, in colours on silk; *sealed* HIROSHIGE and ICHIRYŪSAI *Hartmann*
- 1 342 **Ganku**: TAIKOBŌ, the Chinese KIANG TSZE-YA, seated on a rock reading, with his fishing rod lying beside him, as the Emperor Si Peh discovered him; in black and grey, slightly tinted, on paper; *signed* KWAYŌ and *sealed* *do*
- 2 5 343 **Ōkyo**: A CHINESE STATESMAN contemplating matrimony, standing looking down at a goose beside him, and a boy attendant with scrolls upon his back; in colours on silk; *signed* ŌKYO, *sealed* ŌKI-CHŪSEN, and *dated* Kwansei, Cock year = 1789 *do*
- 3 10 344 **Sosen**: A BABOON seated on a branch of a pine tree; in colours on silk; *signed* SOSEN, *sealed* SHUSHŌ; in box (2) *do*
- 3 3 345 **Hokusai**: HANKWAI, the Chinese FAN KWAI, standing outside the door of the palace where Kao Yu and other conspirators were plotting against the life of the Emperor Han Kao Tsu; in colours on silk; *signed* GWAKYŌ RŌJIN MANJI AT THE AGE OF 85; in box (2) *do*
- 2 346 **Tanyū (Kanō)**: SHUSSAN NO SHAKA, Buddha coming down from the mountains after his great temptation; in black and grey, tinted, on silk; *signed* TANYŪSAI, *sealed* HŌGEN TANYŪ *do*
- 5 5 347 **Gensen (Kamada)**: A PAIR. Groups of five baboons, parents and cubs on pine trees watching wasps; in colours on silk; *one signed* GENSEN KAMADA JŌ, and the other GENSEN, with seals GENSEN *Barry* (2)
- 3 15 348 **Ōkyo**: A PAIR. A Peacock on a blossoming cherry-tree, and a Peahen and Chick under peonies; in colours on silk; *signed* ŌKI, *sealed* ŌKYO-NO-IN and CHŪSEN *Kato* (2)

WORKS OF ART.

- 349 A pair of Chinese Bronzes, on dragon stands, each figure representing a trident-crowned deity with raised arms, one figure holding aloft a large lotus flower; *height 13 in.* (2)
- 350 A pair of small bronze Koros, with elephant-headed kylins on lids, two panels in relief on circular body, with rests, on three feet, on annular plinth; *Kien-lung; signed* (2)
- 351 A bronze Tibetan Dorje, with four-pronged terminals, *in fine condition; length 8 in.*
- 352 A pair of framed dark wood Plaques, with rich carving representing a winged grotesque; *each 8 in. by 6 $\frac{3}{4}$ in.* (2)
- 353 A grey-white Chinese jade Vase, of flat shape, with two small handles, flowering millet and rock carving in full relief, the whole splashed with brown; *5 $\frac{3}{4}$ in. high; from the Summer Palace*
- 354 Three carved wood Finials to a Prior's Stall, representing human heads and animals; also a pair of early carved wood Wall Ornaments of the Holy Family in full relief (5)
- 355 A wooden Tibetan Bar, carved on all four sides with Buddhist symbols, demons and animals, *a rare and interesting piece; 16 in. long, 3 in. wide, 1 $\frac{1}{2}$ in. thick*
- 356 The Figure of a Japanese Warrior, in wood, the whole heavily gilt and painted, with the armour in coloured tempera; mounted on an appropriate wooden stand; *total height 19 in.*
- 357 A Chinese black Mirror Vase, with inscription; *height 18 in.*
- 358 An old Chinese bronze Buddha, seated on a lotus throne, with traces of gilding; *height 12 $\frac{1}{2}$ in.*
- 359 A similar lot, *height 7 in.*; and an old Chinese bronze Figure of a deified Emperor seated on chair throne with four feet; *height 11 in.* (2)
- 360 A pair of Oriental bronze gilt Pricket Candlesticks, with decorative panels in high relief, supported on three dragon feet, on circular base; *height 10 in.* (2)
- 361 A pair of Japanese ivory tusk Spill Vases, decorated with leafy boughs and birds in gold lacquer, and turquoise and coral berries; *height 7 in., diameter about 5 in. and 5 $\frac{1}{2}$ in.* (2)

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3 10

Denton

do

do

Haggs

Barey

do

Haggs

Ames

Wickham

Blair

Page

do

do

115

- 362 A pair of white soapstone Chinese Carvings in high relief, each representing a Sage seated upon a spotted stag (*the antlers of one are missing*), with rocks and prunus trees; height 9 in. and 10 in. ⁽²⁾ *Barry*

112

- 363 An early Chinese hard-wood Carving of an Immortal; height 13½ in. *Hayes*

5

- 364 A Box, containing Lama-istic figures, charms and prayers; from Tibet *Hartmann*

£422.18.0

Total of Sale

£1114.19.0

END OF SALE.



No. 15.



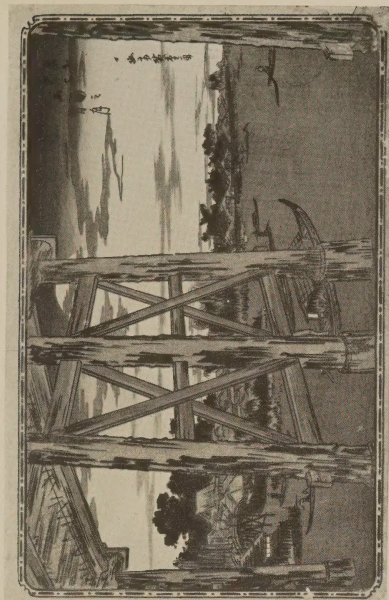
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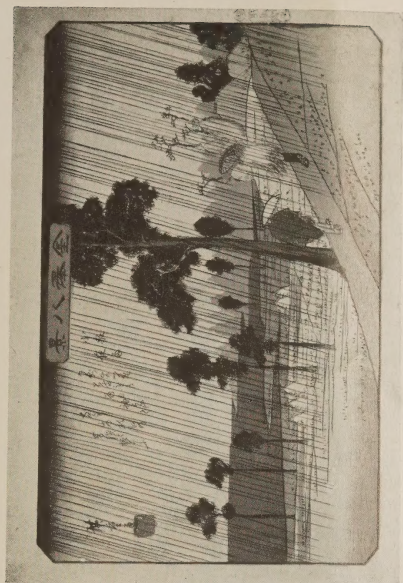
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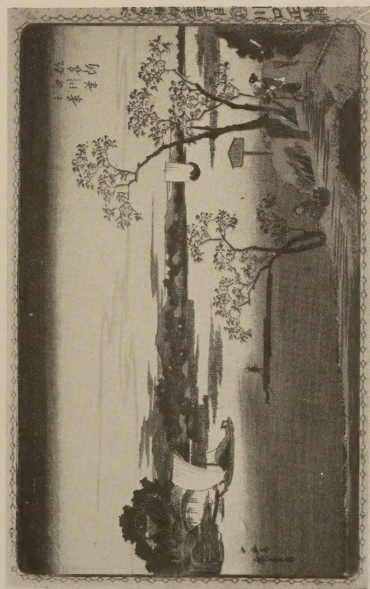
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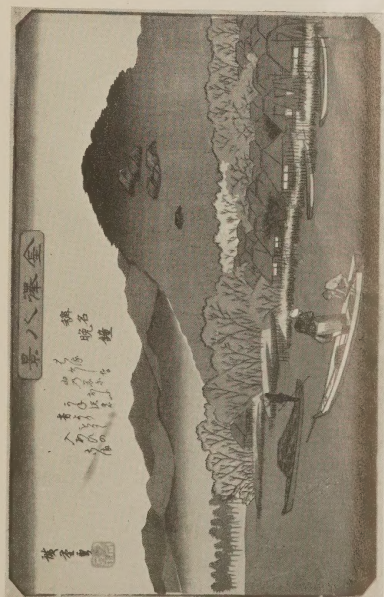
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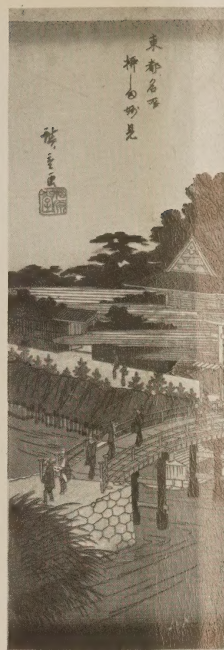
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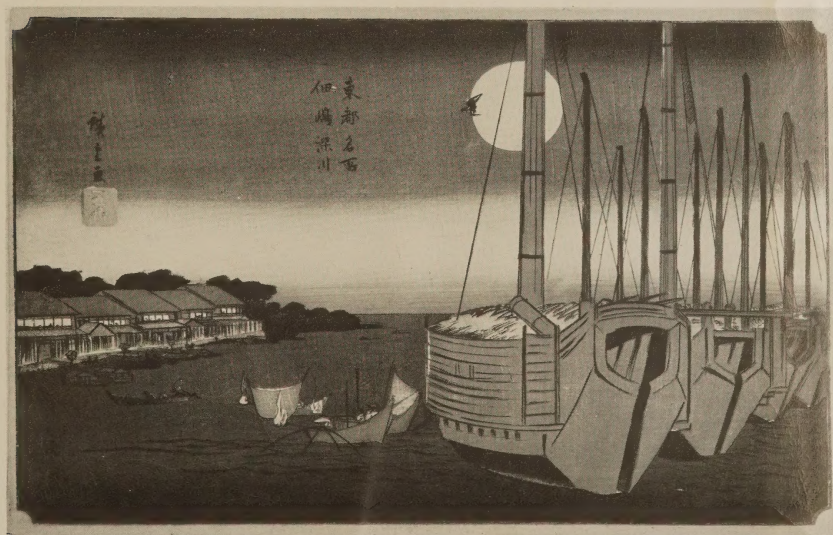
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